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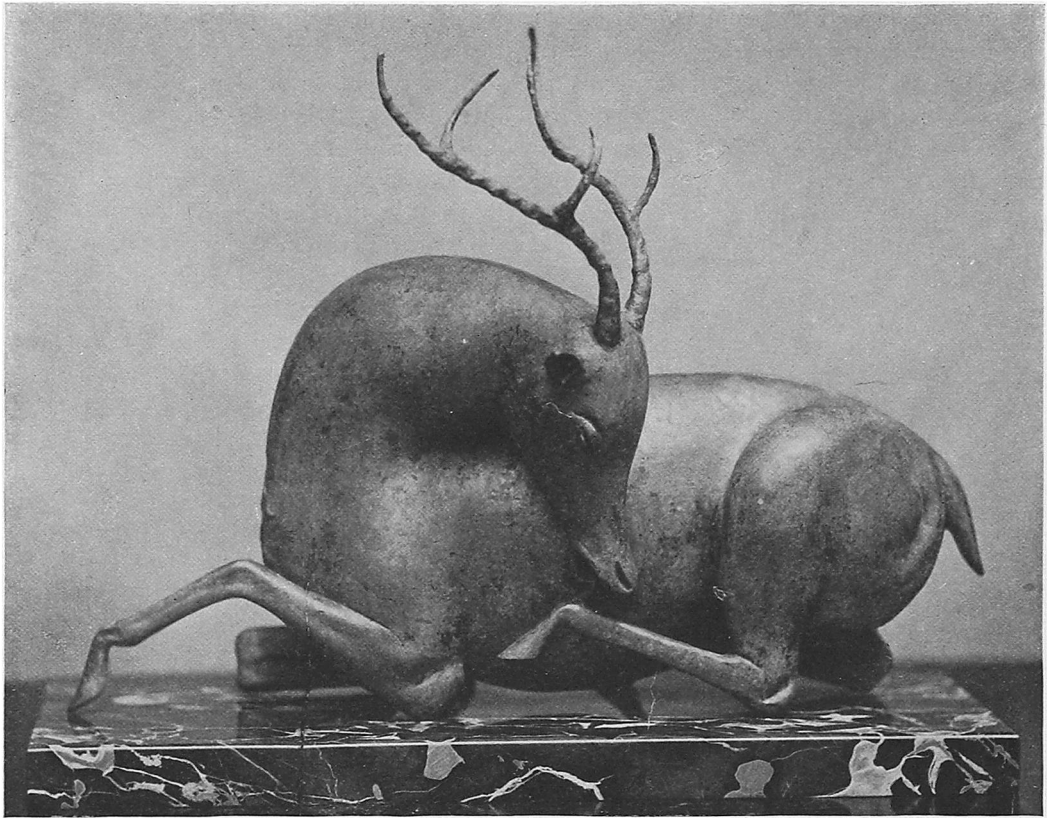
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RESTING DEER
By Elie Nadelman

—Courtesy Scott & Fowles

Exhibitions at New York Galleries

By HENRY McBRIDE
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THE Memorial Exhibition of the works of the late Thomas Eakins, of Philadelphia, has made a profound impression upon connoisseurs. The Metropolitan Museum of Art in undertaking to rescue the fame of this great American from the neglect towards which it seemed to be fatally drifting has performed a valuable public service. The very lack of public recognition which was the fate of this artist during his lifetime has assisted in making it comparatively easy to assemble a representative collection. So completely

unappreciated was Eakins, that most of the great masterpieces that the Museum now honors had never been sold to any one and were still in possession of the late artist's family. Many of them had never been publicly shown. The great majority of them had constantly been rejected at the various academical and other official exhibitions of art throughout the country. Until the end of his life it was his fate to be belittled by his fellow artists. Even at the last great public art exhibition—the Panama-Pacific Exposition at San Francisco—his claims



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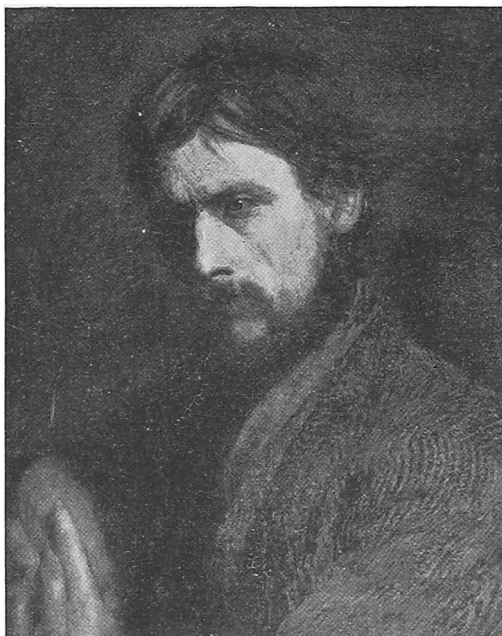
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for honors were again officially snubbed. But Thomas Eakins died, and straightway it began to be evident that belated justice was to be done to him.

It happened that the Curator of Paintings in the Metropolitan Museum, Mr. Bryson Burroughs, felt the importance of the work of Eakins, and owing to an especial sympathy with the work, was enabled to choose with utmost discrimination from the mass of paintings left by the artist, and to hang them most judiciously in the gallery. It is not too much to say that never before in America has a memorial exhibition been so nicely representative.

It is, however, too much to claim a great popular success for the exhibition. The work is far too serious for that. Also, the times are far too serious, for critics and public guides to sway the multitudes in the direction of the art galleries; if the public attention falls away from the engrossing



THE VETERAN By Thomas Eakins
—In the Memorial Exhibition, Metropolitan Museum of Art

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RUTH By Thomas Eakins
—In the Memorial Exhibition, Metropolitan Museum
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war for a short interval, its attention is rather apt to be distracted by something light and trifling; it seems impossible to command enough mental energy to enter into the higher questions of art. But the artists have responded to Eakins practically to a man, and there are great cries of astonishment, that these paintings which are now seen to be so palpably fine, had to wait so long for proper recognition.

Eakins will rank among the great American painters. Just where among the leaders, it is perhaps a little too soon to say, for a trifle of perspective is needed always for such placements, but for the present it will give an idea of his quality to state that Eakins is among the first six American artists, and probably among the first four. Certainly his portrait of Dr. Gross, which was reproduced in the November number of the FINE ARTS JOURNAL under the title of "Dr. Agnew in the Clinic," is one of the greatest paintings produced anywhere in the world in modern times. Nevertheless

AT NEW YORK GALLERIES

it was considered brutal by Eakin's contemporaries and was rejected by the art jury of the Philadelphia Centennial Exhibition in 1876. It was afterward shown there, nevertheless, not in the art building, but in the section devoted to medical and Red Cross exhibits. The "Dr. Agnew's Clinic," which is not so masterly in composition as the "Dr. Gross," but is a very great picture just the same, was rejected when it was sent to the Philadelphia Academy. It happened, however, to have been sent in with the New York exhibits, and some of the New York artists, among whom I believe was Chase, indignant at the injustice to Eakins, said the whole New York contribution of paintings would be withdrawn if the "Dr. Agnew" were not hung. It was thereupon reluctantly accepted by the Academical authorities, but they sulkily placed the picture in an obscure corner of the galleries. In the light of subsequent history, it astonishes one to learn that the artist only received \$600 for this immense painting, filled from end to end with intense study and strenuous observation. This sum was contributed by the students in the clinic who desired a portrait of Dr. Agnew. They knew very little about art, and some of them began to rebel when they saw the sort of a picture that the artist had embarked upon. One among the number, however, happened to have more intelligence than the rest, and said to them: "For God's sake, can't you see that it is a great piece of art that Eakins is making for us and worth far more than we are paying?" That ended the incipient rebellion, but, on the other hand, the work, when finished, was not appreciated by the officials of the University of Pennsylvania. One of Eakins pupils tells me that the University people never commissioned Eakins to do portraits of the professors, for which he was so eminently fitted, but gave the jobs to obscure girl artists instead, and paid them \$1,500 and such sums for them.

To tell all the vicissitudes of the Eakins

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pictures would require more space than is now at my disposal. Briefly, he suffered about every indignity that could be heaped by a careless world upon a sensitive and modest artist. He was enamoured of brainy people, and he would make any sacrifice to paint portraits of scientists. He did this through a sincere desire to honor them and without thought of gain for himself. It is recorded that on one occasion he journeyed all the way to New England solely to paint a scientist whom he admired, and whose portrait, he thought, ought to be preserved for posterity. Often the people whom he painted refused the finished picture even when Eakins offered it to them as a gift. The John Hopkins University refused to hang the portrait of its "Professor Rowland" when the artist offered to lend the picture to the institution. The "Mrs. Frishmuth" was returned to the artist by the

institution for whom Eakins painted the picture and to which the lady had bequeathed an important collection of musical instruments. Mrs. Talcott Williams and Monsignor Falconio refused to continue posing when they saw the sort of portraits the painter was planning, and both works, which we now find immensely interesting, are really unfinished. So on through the list. There were too many rejections and disappointments to recount them all.

If Eakin's style had been revolutionary or intensely individual, all these mishaps would not be surprising, for stylistic innovators always have to educate their audiences. But the manner of the painting is in no way peculiar, unless it be considered peculiar to be continually sincere. The quiet and searching fidelity of the method was not of the kind to excite the mob. "The Thinker," which is one of Eakin's

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finest works, is not of the sort to astonish the spectator at first glance. It has, however, the quality that all lasting works of art have of astonishing one more and more the oftener one looks at it. In life, Eakins was extremely modest, and was quite ignorant of the methods of self-exploitation that so many artists of the day practice. He was unselfishly wrapped up in his art and thought only of how he could best paint, and not of how he could best sell his pictures. He was extremely indifferent as to his personal appearance and dressed carelessly, and just because he was so innocent of what the English call "side," the Philadelphia officials and the contemporary artists allowed themselves to think that Eakins was a man of no importance. Those of them who now survive must be realizing their mistake with deep chagrin.

I understand that at the conclusion of the

exhibition in the Metropolitan the entire collection will be shown at the Philadelphia Academy of Fine Arts. The other museums throughout the country, such as your Institute in Chicago, the Carnegie Institute in Pittsburgh, and the Albright of Buffalo, ought to take advantage of the occasion of obtaining the Eakins' pictures for a term. It could doubtless be easily enough arranged.

* * *

Nadelman, Demuth, and Other Modern Artists.

ELIE NADELMAN, the sculptor, proves to be the strongest card in the eagerly awaited exhibition which Mr. Birnbaum, of the Scott & Fowles Company, has arranged. Nadelman had a one-man show last year in these same galleries, and his qualities were then pretty generally recognized. He is immensely able, and even

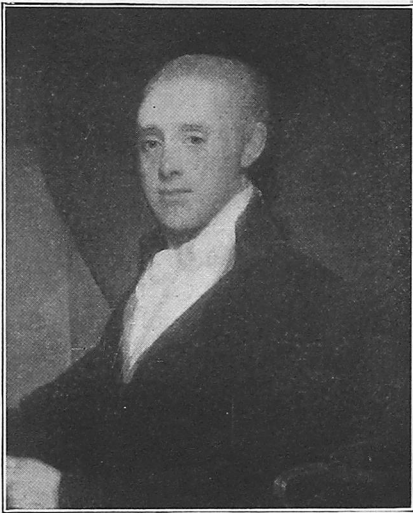
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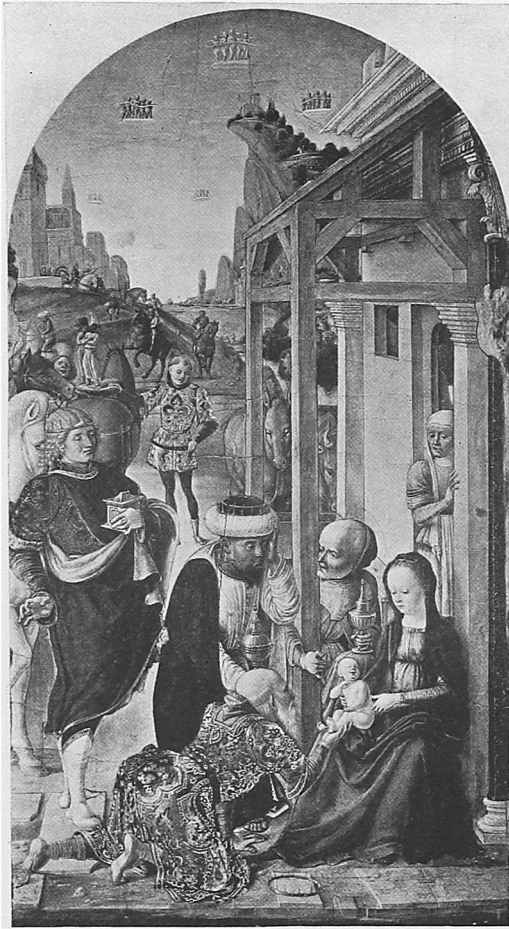
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*Photographs of Paintings in the
Galleries on Request*

those who do not sympathize with that which for want of a better term is called "modern art," must admit him to be clever. His chief piece is a "Dancer," clad more scantily than were even the famous danseuses of the Ballet Russe. The ballerina of Nadelman's vision must have been a very great artiste, that is evident, and had just been swirling all over the vast stage to Straussian rhythms, to fall, at the climax, upon one knee, with erect spine and a gesture with relaxed fingers, as of tossing a ball lightly into the air. A famous little real danseuse in Paris—you would know her name were I to tell it to you—once told me that she had just learned the secret of beauty—it was to always keep the spine perfectly straight and rigid. I think myself there are other means of arriving at the same result—say by giving oneself up exclusively to pious emotions. For instance, I have frequently seen something very similar to Nadelman's figure in the way the Angel is posed in Renaissance "Visitations." But, however that may be, Nadelman's "Danseuse" is very clever, indeed, and the balance of the figure, with the knee and toes just lightly touching the marble base, is most ingeniously contrived.

* * *

CHARLES DEMUTH and Edward Fisk are showing in the Daniel Galleries, where they show annually. Mr. Demuth has a most individual style, and so it is particularly pleasant to record that he begins to have a following. Usually artists who avoid the beaten track have to wait long for recognition. He works in water color and generally upon thin, transparent paper, which in itself obliged him to a certain technique. His color is excellent, his feeling for design is original, and his sense of fun leads him in his drawings, almost to the verge of caricature. Indeed, if I were asked which of all the well-known artists he most approached in style, I should say the famous satirist, Toulouse-Lautree. Most of Mr. Demuth's present show is given up to work



THE ADORATION OF THE MAGI
(Wood, arched 20 1/2 inches by 11 inches)
By Bartolommeo Vivarini
(Active 1450-1499)

—Lent by J. Pierpont Morgan, Esq.
—Courtesy F. Kleinberger Galleries

that is frankly cubistic and you will be astonished, perhaps, to learn that it is being liked, for many people have been going about saying that now at last there would be an end of cubism. The Demuth drawings, however, that will be most discussed are those that illustrate Henry James' tale, "The Turn of the Screw," and some that portray the "Baron Wilk's" Restaurant. The "Baron Wilk's" is a notorious colored person who ran a subterranean resort where races of various colors intermingled, danced and drank. Happily, it has been closed some time since by the police. What scan-

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VIRGIN PLAYING WITH THE INFANT JESUS
by GIULIO ROMANO. (~465-1556)

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dalizes the devotees of strict etiquette is that the artist has introduced portraits of two of his friends into this water color— young Mr. Duchamp and young Mr. Fisk—who are seen in the foreground, drinking wine with a black lady. I don't think we ought to be too much shocked at the promiscuousness of this picture for young artists will be young artists, everybody knows that, and besides, they cannot go to Baron Wilks any more, for, as I told you, it has been closed by the police.

* * *

THE Gorham Galleries, which are always devising new ways of assisting the cause of sculpture in America, have arranged a show of sculptures by young apprentices to sculptors. They have been most carefully exhibited, with evergreens

and banks of flowers to set them off, and if some of these youthful aspirants to fame do not emerge into the limelight of publicity it will not be the fault of the Gorham Galleries. Mr. Purdy, who directs these exhibitions, has an open mind and a good deal of courage, and in consequence a great many sculptors of talent get a showing in New York by his means long before they would be ordinarily admitted to the official sanctums. Hunt Diederich is an example. When the Gorham Galleries first began to show his bronzes of race horses they were regarded as eccentric. Hunt Diederich now is envisaged seriously by most connoisseurs.

The sculptors' apprentices, however, are more able as craftsmen than as artists as yet. All of them seem to be excellent workmen and carry out their groups and decora-

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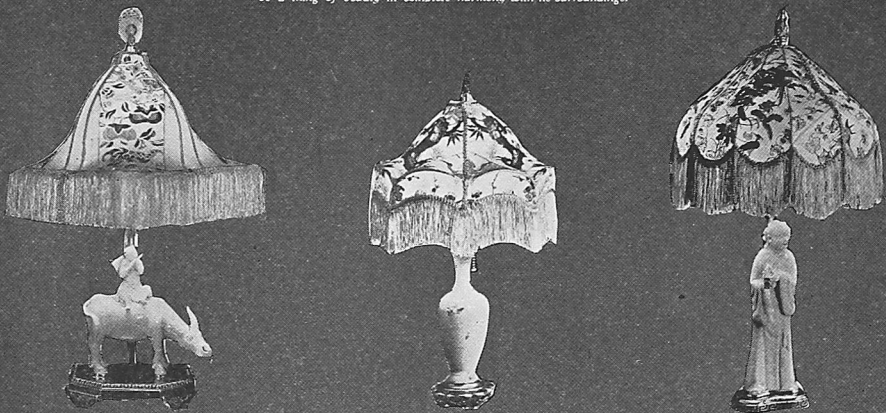
tions with dashing sureness, but the work as a whole is somewhat hard.

* * *

THE loan exhibition of primitives in the Kleinberger Galleries is to benefit a war relief fund, but the success of the exhibition is not entirely to be accounted for by patriotic reasons. The fact is that there is a growing interest among art lovers for the work of the primitives. Some years ago very few collectors studied them, or if they did pick up a "primitive" it was valued merely "as a decoration"—that is to say, not very highly. When Sir Purdon Clarke and Roger Fry came over from England some years ago, at the behest of the former J. Pierpont Morgan, to look after our Metropolitan Museum, one of the first

things they did was to look over the odds and ends of old pictures in out-of-the-way corners of the building and to group all the primitives that the Museum had happened to own together. After that the Museum kept a sharper lookout upon the European markets for extremely ancient works, and soon we had a collection of them in which our public became interested. Then, too, the great revolution that has manifested itself in the minds of young painters in every part of the world (for the fatigue of the students caused by a surfeit of worn-out classicism has led them more and more to hark back to the beginning of things) has had its share in calling attention to primitive painters. Among the prominent collectors who have lent to the Kleinberger exhibition is Martin A. Ryerson.

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AT NEW YORK GALLERIES

New Portrait by Sargent.

AT THE moment of sending off this letter, the Knoedler Galleries have just placed on view a portrait of John D. Rockefeller by J. S. Sargent, which is sure to get much attention. Mr. Sargent has painted portraits rarely of late, indeed, it was given out at once that he had decided to relinquish portraits forever; so the recent announcement that he was to paint President Wilson caused great rejoicing among the solid ranks of his admirers. Possibly this portrait of Mr. Rockefeller is a practice work for the later historical undertaking, but in any case, it must be conceded that Mr. Rockefeller is so prominent in the public consciousness of the present, that possibly the historians of the future will find it of equal interest with the Wilson portrait as a human document.

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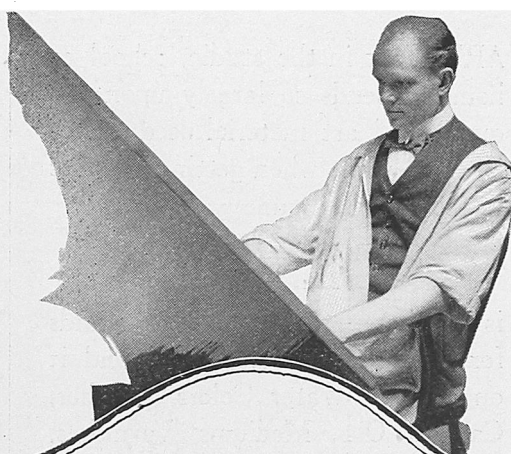
PORTRAIT OF AGOSTINO BARBARIGO
(Canvas 68 by 53 inches)
By Leandro Bassano (1559-1622)
—Courtesy F. Kleinberger Galleries

Early Italian Art—Brilliant Exhibition for American War Relief

BY ROYAL CORTISSOZ.

[From New York Tribune.]

THERE are two points of view from which the loan exhibition of Italian Primitives opened at the new Kleinberger galleries in aid of American War Relief may be regarded with profit. There is, in the first place, the point of view of the scholar and the student, the ardent player of the game of "attribution," for whom Dr. Osvald Siron and Mr. Maurice W. Brockwell have compiled their admirable catalogue. The collection of one hundred and two paintings contains numerous problems, works which stir both the imagination and the memory, impelling the observer to interesting speculation on those mysteries of authorship which even the most oracular pronouncements of criticism leave tantalizingly veiled on still debatable ground. It is a fascinating diversion, this search after personalities lost in the mists of tradition, and sometimes—as in a game of solitaire or in a novel by Mr. James—the puzzle works consolingly out, patience is lavishly repaid. But it is a diversion chiefly for the professional commentator on pictures, for whom virtue must be very much its own reward, the delight of the chase contenting him for its own sake. He is lucky when (as does not by any means always happen) he may share also the



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AT NEW YORK GALLERIES



PORTRAIT OF A YOUNG MAN
(Canvas 27½ by 25 inches)
By Lorenzo Lotto (1480-1557)

second point of view which we have in mind, the point of view of the disinterested lover of beauty. It is from that second point of view that we would urge the reader to examine the present exhibition.

Early Italian art might be compared to some glorious flowering plant. At the top of the bush there are perfect blossoms, in which nature—or inspiration—would seem to have reached consummate perfection. All about, below, and even peeping forth amongst the finished growths, there are buds half opened, or faintly blighted as with a pathetic weakness before they could unfold more than a single petal. These, obviously, are almost negligible—almost, but not quite. Every bud on the bush gives forth something of the sweetness, the fragrance, of the parent plant; every one is touched by the central sap. The figure which we apply to the school as a whole applies also in peculiar exactitude to this exhibition. It is not, like either of the two shows which were held at the Grafton galleries in London some six or seven years ago in aid of the National Art Collections Fund, an exhibition of pictures almost uniformly of "museum rank." Around the masterpieces it embraces there are grouped paintings which in nowise deserve that epithet. But there is scarce a thing on the walls which fails to give pleasure, which does not exhale that exquisite perfume of beauty which was the particular gift of the Italian school to the world. And the very naïveté of some of these obscure souvenirs of obscure painters helps up toward a better understanding of the entire movement which they herald.

AT NEW YORK GALLERIES

It was a movement, as we know from the perfect blossoms aforesaid, toward a moral and an æsthetic grandeur established in extraordinary equilibrium. Feeling and art, inspiration and craftsmanship, traveled hand in hand with a common goal in view. That goal, in so far as it may be concisely expressed, was a monumental illustration of the divine story, the commemoration of the Madonna, of the lives of her Son and the saints, in terms that emerged from one austere tradition, the Byzantine, and were developed under another that would have been quite as august, quite as immobile, if it had not been for the play of an inalienable trait of the Italian, his emotion. Thanks both to the hanging of the paintings in this exhibition and to the arrangement of the catalogue, one may trace very clearly here the steady evolution of the school, its swift escape from the rigidity of the ancient mosaics, which exist, as it were, in a world of their own, to the greater freedom and the deeper tenderness of a world belonging to humanity. Take, for example, the Florentine group. The poignantly dramatic note in one of the earliest pictures in it—the "Crucifixion" by Nardo di Cione, which is almost



THE MADONNA AND CHILD
(Canvas 20 by 14 inches)

By Andrea Solario (Active 1493-1515)

—Courtesy F. Kleinberger Galleries

We announce the opening of our new galleries with an exhibition of paintings by the Painter Friends

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Wilson Irvine, Robert H. Nisbet,
Edward C. Volkert, George H. Macrum
and Guy C. Wiggins.

*This exhibition commences
Friday, December the 7th, 1917*

The January exhibition will be
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The February exhibition to the
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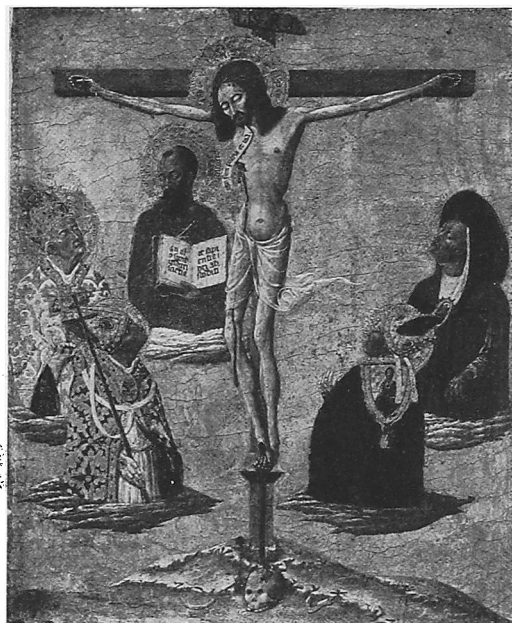
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AT NEW YORK GALLERIES

modern in the distribution of its light and shade, its subtle evocation of tragic gloom—will not divert attention from the abstract nature of those paintings by Orcagna, Jacopo di Cione, Agnolo Gaddi, Margaritone, Starnina, Lorenzo Monaco, which seem to lay at the feet of the Virgin the tribute of the Wise Men, gold, frankincense and myrrh, gifts symbolical and mystic, the marks of a kind of ritual. The Madonna, even when she is not enthroned, is Egyptian in her massy simplicity, majestic and aloof. The folds of her robe have the stateliness which characterize a great statue. They make indeed, as we look to the pyramidal composition typical of the school, a kind of base. From that base the artist passes to what the eighteenth century critic, Richardson, used quaintly to call "the airs of the head," expressing with all the devoutness and skill of which he was capable an ideal of sacred maternity.

"All the devoutness and all the skill." Let us free our minds of cant, especially the cant of the ecstatic amateur. The depths of emotion in the Tuscan Primitives are not fathomable. Their skill is that of a school forming itself. But the sweetness of their young sentiment! The fragile grace of their drawing and the pure, jewel-like glow of their simple coloration. These things move us with a gentle yet penetrating appeal. We



AN ALLEGORY OF THE CHRISTIAN CHURCH
 (Wood 18 by 15 inches)

By Lorenzo Vecchietta (1412-1480)

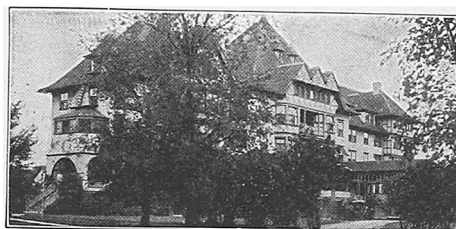
—Courtesy F. Kleinberger Galleries



THE MADONNA AND CHILD, WITH ANGELS
(Wood 30¾ by 21¾ inches)
By Piero Pollaiuolo (1443-1496)
—Courtesy F. Kleinberger Galleries

miss them as they are lost in the apparition of stronger though not finer figures. Witness the progression in the Florentine group of the dazzling "Madonna and Child, with Angels," by Fra Angelico, the sculptural "Madonna" attributed to Piero Pollaiuolo, and all those variations on the familiar theme performed by the masters here represented, major and minor, of a more modern technique—Mainardi, Bartolommeo di Giovanni, Cosimo Roselli, and so on down to the amiable Ridolfo Ghirlandajo. It is a progression, in a sense, quite apart from mere matters of chronology. Imagine one of the pioneers having at his finger tips the academic sureness of Fra Angelico, the plastic power of Pollaiuolo, the decorative aplomb of Bartolommeo di Giovanni! He would have worked miracles. Only in exchanging the comparatively modest state of the ancestor for the wealth of the heir he would have been, perhaps, the poorer—the poorer by his sweetness, his floral youth and freshness.

The Sienese school repeats as it is shown here much the same lesson that is enforced by the Florentine: one might move with similar steps from the Byzantinist "Madonna and Child" of Guido da Siena to the rich Renaissance quality of Francesco di Giorgio's "Nativity," and again



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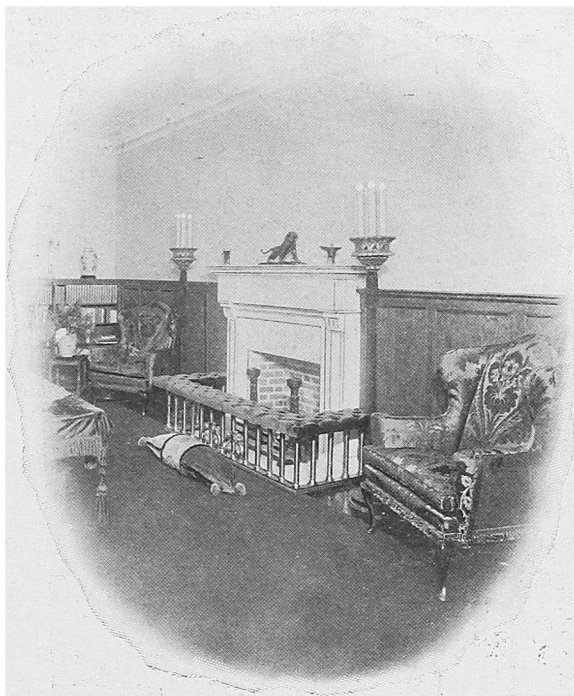
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AT NEW YORK GALLERIES

in the section given to the central Italian schools the gamut is touched all the way from Cavallini's stupendous "Madonna and Child"—fit companion, as the catalogue appreciatively notes, for the heroic Madonnas of Cimabue—to the suave sentimentality of the Peruginesque type. There are also some Lombard pictures, and a particularly rich section is devoted to Venetian and other North Italian schools. Apropos, we may mention that a number of paintings carry the exhibition well beyond the era of the Primitives. And this, as well as certain other facts, detaches us from similarities, draws us toward the consideration of other issues—notably, for example, the development of landscape, as nature plays ever a more active part in the treatment of backgrounds—and among these, the question of Italian portraiture. That phase of the subject is magnificently illustrated. We have spoken of the two notable exhibitions in London and the paintings of the first rank which they brought to view. Mr. Brockwell, who was, we believe, actively concerned in the organization of those shows, must wish that he had then had access to certain portraits now visible at the Kleinberger galleries.

They include Mr. Kahn's brilliant Botticelli, the wonderfully drawn "Giuliano de Médici"; two less important but still delightful heads by Lorenzo di Credi and Fiorenzo di Lorenzo; a "Portrait of a Lady," by Domencio Veneziano, which is a thing of ravishing beauty, despite the marks that time has left upon it, and two superlative works from the Morgan collection, Ghirlandajo's incomparable "Giovanna Tornabuoni" and Andrea del Castagno's "Portrait of a Young Man." This last is a masterpiece of the first water, one of those massive, plastic designs which lift themselves above the ruck as with the *terribilita* of the Renaissance man-at-arms. It was for this kind of thing, let the reader remind himself, that the fathers of Italian painting laid their foundations, for the efflorescence of their art in works instinct with organic power, with beauty saturated in the vitality of life. Pattern, by itself, may be a joy, as is shown by the Domenico Veneziano and the Ghirlandajo. But it is plain that, in the long run, portraiture must, in the nature of things, stand or fall as much by character as by design or draftsmanship. The true art of the portrait painter is, of course, that in which these elements are easily conjoined. There are examples here, not especially masterful, to be sure, but good enough, which display the early distinction in design, tempering the most robust naturalism of later days. These are the interesting portraits by Mazzuola, Lotto and Tintoretto. One painting in this contingent, the "Young



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Man" given to Boltraffio, is sadly disappointing. That Milanese, though never amongst the giants, had a delicately persuasive way with him, at his best, which is indiscernible in the present cold panel.

The portraits, as we have indicated, make a vividly salient group and leave an impression so rich that one can see, in the mind's eye, the remarkable little exhibition which they would make by themselves. Yet this remains essentially an exhibition of devotional art, the predominant atmosphere is that which attaches to the cult of the Madonna. On the portraits we would like to discourse at length, one by one, drawing stimulus from each painting in the list, but it is in truth impossible to traverse in detail any category in this remarkable array of gems. There are religious pictures in the collection which are like so many texts for the connoisseur of Italian art—the enchanting little "Annunciation," by Pesellino; and the mystical works of Sassetta, perhaps the most intimate of Sienese painters.

Rarely anywhere in the world does a show of this sort appear to give those who care for the

art of the past such opportunities as are offered, otherwise, only in the historic museums. A debt of very real gratitude is due to the collectors who have made it possible, to Mr. J. P. Morgan, Mr. Otto Kahn, Mr. and Mrs. Blumenthal, Mr. Dan Fellows Platt, Mr. Michael Friedsam, Mr. Frank L. Babbott, Mr. Philip Lehman, Mr. William C. Mather, Mr. Paul Sachs and divers others. They have created, to serve the public for a few weeks, a veritable museum, a place for such studies as may not ordinarily be pursued with anything like the same facilities in New York. Inevitably we come back to the student, to the value of these paintings as documents. And yet, as we leave them, we think, too, of other things. We think, at a time when the grave peril of Italy clutches at every man's heart, of the immortal solace she bestowed upon every man, centuries ago. We think of the spiritual elements in the Italian genius, of the piercing truths of art embodied in these masterpieces. How they recall us from the raucous conflicts of the market place, from the degradations which have been inflicted upon painting in our time! They take us back to all that counts in art to beauty.